

ALPHABETS

*and*

LETTERING

*with*

*Esterbrook*

DRAWLET

LETTERING PENS

SIXTH EDITION

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# I N T R O D U C T I O N

● **Lettering and Design.** This book is an introduction to a fascinating art, which is also a highly-paid business. It deals principally with lettering and design as a commercial craft—today a growing, important, and lucrative business. But the influence of pure art (expression, in beautiful forms) is more and more marked in this field. Hand-lettered advertisements, window cards, mailing pieces—even titles for stories in the magazines—are today earning appreciation as things of beauty.

● **Pens in Modern Lettering.** The tools of the letterer today nearly always include Esterbrook Lettering Pens. The change from older tools has resulted from two great needs. (1) The **novice or student** does not want his time, attention and patience absorbed in an effort just to learn to **handle his tools**. He wants, rather, to learn proportion and design, and to achieve expression

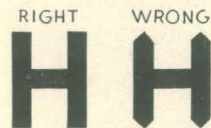
rapidly. Esterbrook Lettering Pens, because they make an even, steady line, and are natural and easy to hold, release the attention and build enthusiasm for the project. (2) The **skilled craftsman** finds that time is his greatest asset. Anything that saves his time, or speeds and improves his work, puts dollars in his pocket. **Esterbrook Lettering Pens save many strokes over a brush.** The letters they make do not need to be retouched. This results in amazing savings of time and improvements in work.

The widespread use of Esterbrook Lettering Pens does not supplant the older tools. It rather supplements them. Pencils, brushes, crayon, scratch-knives, have a permanent place in the artist's kit, but for a tremendous number of jobs—headlines, show cards, price tickets, even small outline drawings—Esterbrook Lettering Pens cannot be excelled.

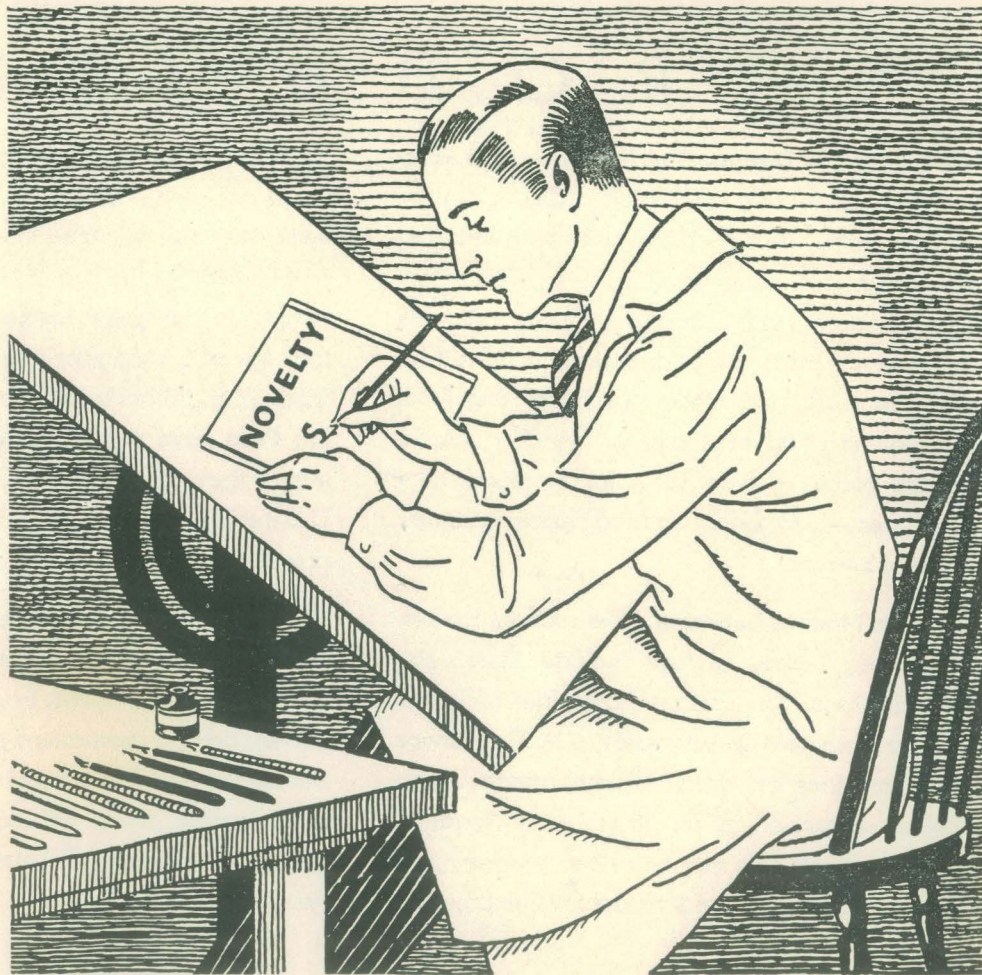
## How to Hold the Pens

• Esterbrook Lettering Pens are used in a regular penholder. Hold simply and easily—like a pencil. The holder may point a good bit to the right of your right shoulder. Keep your entire forearm and wrist on the board, to steady your stroke

Caution: For **square-nib** pens (alphabet, page 13) the penholder must point straight at your shoulder, so that the terminals of each line will be cut off square and clean. Otherwise you will get the effect shown on the right.



For **shading-nib** pens, when you wish to draw a Roman Alphabet (see page 14), also hold the pen straight. The difference is shown here.





## How to Use Lettering Pens

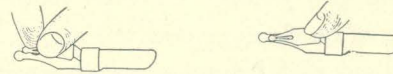
● **Pens Must be Kept Clean.** When you are through using each pen, clean it before the ink or color dries. Dried, caked color can be scraped off easily—with the point of a regular steel pen—wet color can easily be removed with a bit of cloth. It is particularly easy to clean an Esterbrook Lettering Pen because there are no complicated gadgets. The cloth or penpoint easily slips under the reservoir, and cleans thoroughly. It's no chore. But it **must** be done. For good results, keep your pens **clean**.

● **Filling the Pen.** Dip pen deeply enough to fill the reservoir, but slowly and gently. Before placing the full pen on paper, touch the under side to the side of the container, so as to drain off surplus ink and avoid blots.

Avoid jamming the bottom of your color container with the pen when dipping. Sediment settles to the bottom and will clog the point and continued jamming of the point against the bottom when filling will eventually throw points out of position.

Rest at the beginning and end of each stroke to assure sharp, full terminals. Press firmly and steadily on the pen, but not too hard. The pen itself will make a sharp uniform line.

● **Adjusting Reservoir for Proper Feed.** Now suppose we are lettering a black card with a heavy show card color which flows slowly. Lift up the ink reservoir on the pen with your fingers.



The reservoir is fastened to the pen—it will not slide. But one end is free and can be bent up or down. This is a distinctive feature of Esterbrook Lettering Pens, and permits you to use quite heavy colors, easily. You can quickly shift to lighter inks by pressing the fountain **down** again.

● **Board.** For best results use smooth surface regulation coated board, either gloss or dull finish.

● **Ink and Color.** For most lettering use a good Black India waterproof Ink. For strong colors, including white, use show card colors rather than ink. (Colored ink is too transparent and watery for opaque lettering but is good for tints.) You must dilute colors. Do so—not in the bottle—but in a small separate vessel. A spoon will do nicely;

## Theory of Lettering

Use water to thin the color and mix well. You can tell when you have the right consistency if it flows well from the pen, and leaves a solid opaque line. If the line looks faded or streaked, add more paint. Test out your mixed color on a scrap of cardboard before you start lettering. All utensils must be **clean**, of course. Dirty colors and clogged pens result when you start working with mussy dishes.

● Fortunately for the beginner, the best lettering is usually the simplest. The day of fancy letterforms and flourishes is passing. A few show cards still are done in the style of 1890, but the better artists everywhere are stressing simplicity. Stores in this respect are a little behind the magazines and advertisers — everywhere you will note that lettering has become far simpler. Simplicity does not mean mediocrity or dullness. It can be original, too, as the examples in this book prove.

This book contains a varied assortment of alphabets—more than you will probably ever actually need. Train yourself to perfect letters of fine simplicity—letters that are easy to read. It is better to learn a few good alphabets thoroughly, than

to half-learn a great many. Do these alphabets over and over again, in words and phrases, until your hand moves **naturally** in these forms. Then you are ready to create posters and designs of your own.

The pens to start with are the round nibs. They are the best adapted to modern lettering forms, are easiest to handle, and give you the quickest results. Therefore, pages 7-12 inclusive are devoted to round-nib alphabets and examples.

First comes a basic alphabet — simple, clear, easy to do. On page 8 is a diagram showing just how each stroke of the pen is made. On succeeding pages we show variations—a slant (Italic) letter of the same style, a script, and exaggerations of the letter for variety and interest. Last come the examples, showing how these letter-forms are combined into cards.

Spacing of letters is just as important as perfect shaping of them. Note how some letters like M and W are much wider than others, while "i" and "e" are extremely narrow. A little study will show how much space each letter requires to make a legible and unified whole.



# R E M E M B E R :

1. Use in any penholder and hold like a pencil.
2. Keep entire forearm and wrist on board.
3. Be sure that pens are always clean.
4. Rest at beginning and end of each stroke **and do not hurry.**
5. Maintain even pressure on pen at all times.
6. For best results use a smooth surface board.
7. Never use ruler or any other mechanical aid for any purpose other than guide lines.
8. Keep tip flat on paper and use conventional penmanship arm movement.

# EQUAL AREAS

BETWEEN LETTERS

**A B C D E**  
**F G H I J K**  
**L M N O P**  
**Q R S T U**  
**V W X Y Z**

A POSTER ALPHABET  
NO.1 DRAWLET NIB

I L E F T H  
M N K Z  
A V W X Y  
O Q O G S  
B P R D U J

LETTERS GROUPED  
ACCORDING TO SHAPE



Standard  
Modern Gothic  
Alphabet for  
Round-Nib  
Esterbrook  
Lettering Pens

A B C D E F G H I

J K L M N O P Q R

S T U V W X Y Z &

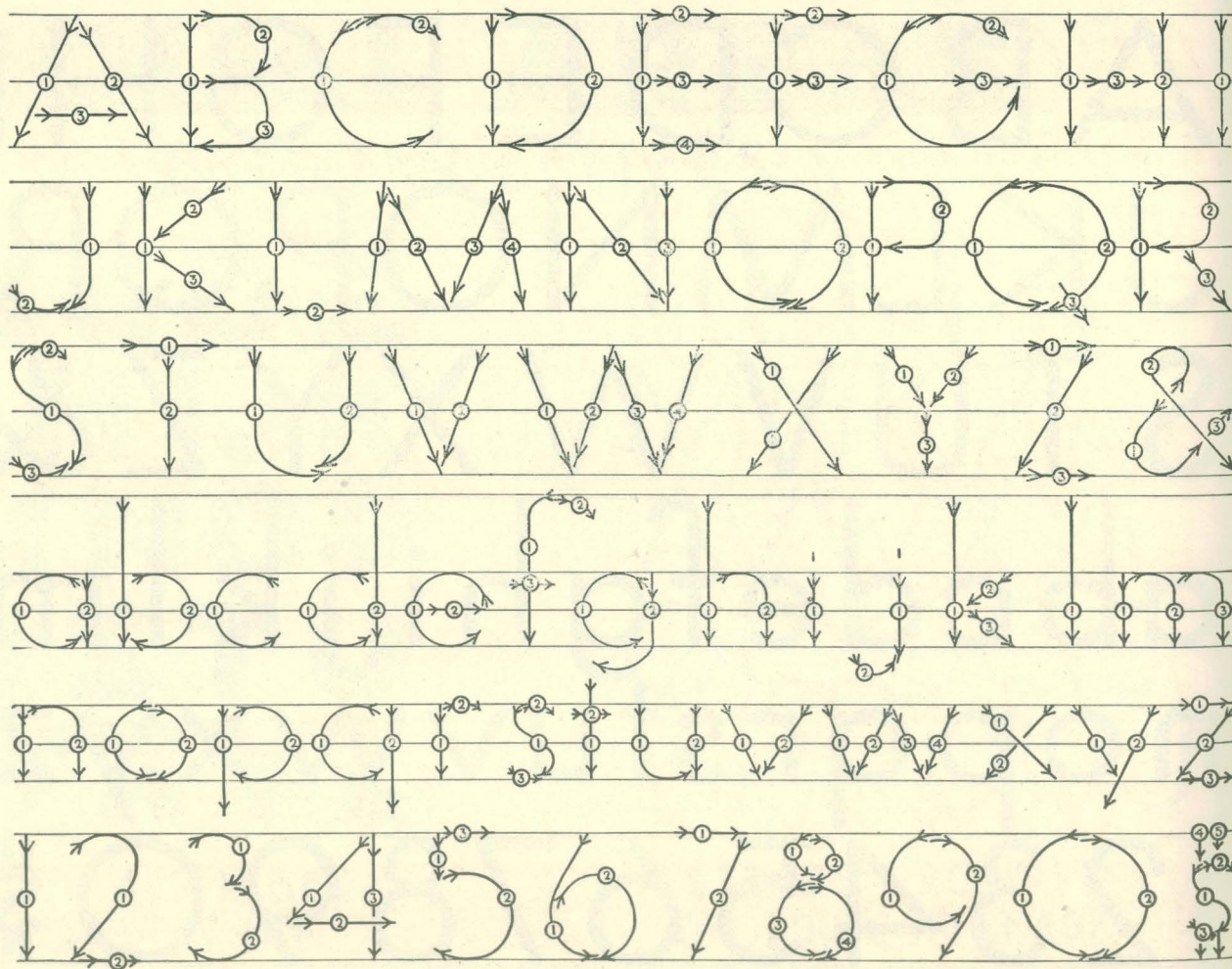
a b c d e f g h i j k l m

n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0 \$

# How the Alphabet on Page 7 Was Lettered

• This diagram indicates how many strokes for each letter, in which direction they are made, and in which order they are made. All lettering is a combination of a few essentially simple strokes. Note on all curved parts of letters that the strokes overlap slightly. The strokes given are for the beginner; after you are expert, many of them can be eliminated, to gain speed. The C, for instance, can eventually be made with one stroke.





A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z & ?

a b c d e f g h i

j k l m n o p q r

s t u v w x y z l

2 3 4 5 6 7 8 9

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z &

a b c d e f g h i

j k l m n o p q r

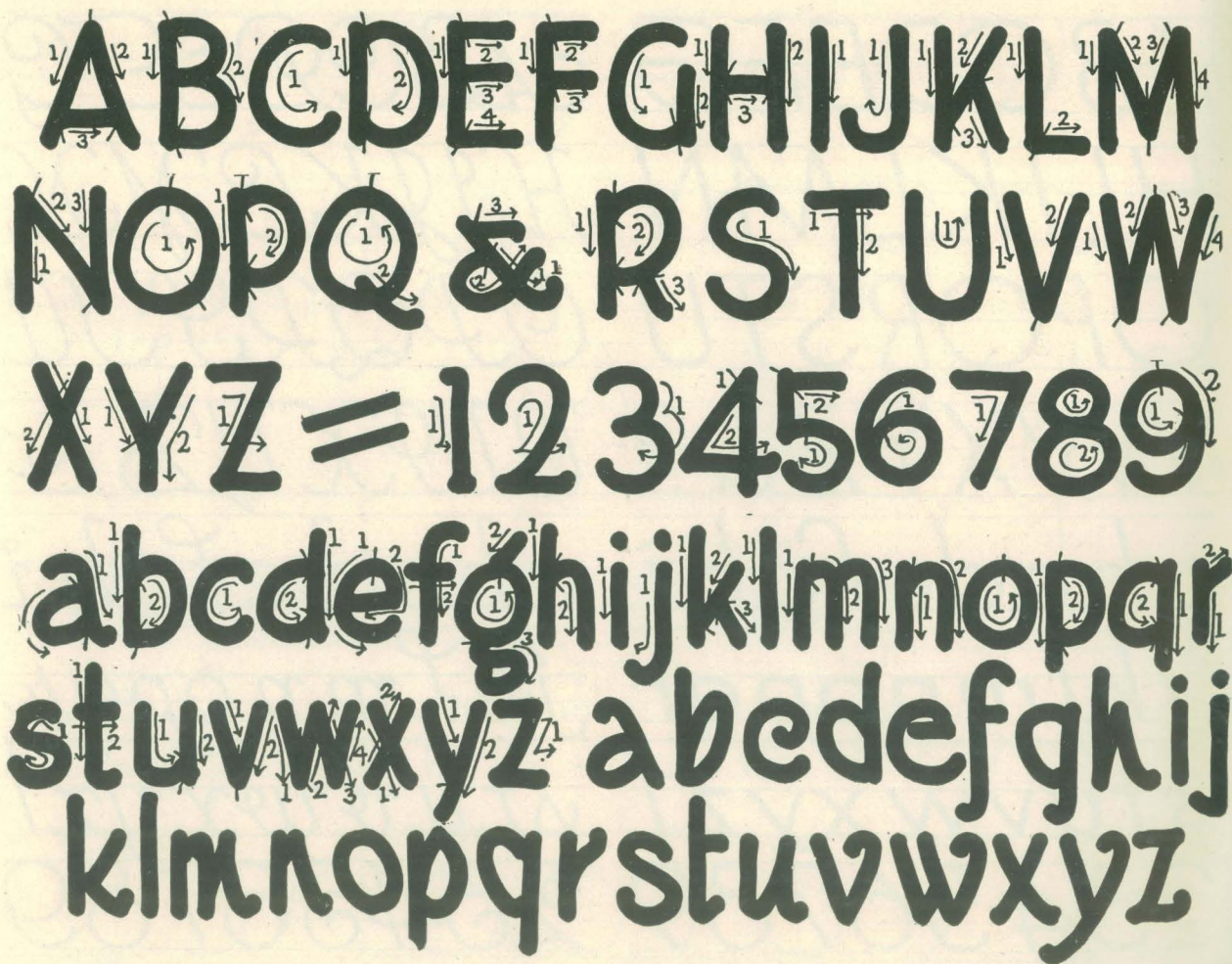
s t u v w x y z l

2 3 4 5 6 7 8 9

## Two Alphabets

• A slant (Italic) alphabet, and a script (written) alphabet. Round-nib Pen. Harmonizing with standard Gothic alphabet.

• Alphabet like the  
Gothic with individual  
letter formations that  
are characteristic.  
Made with Round Nib  
No. 3.





A B C D E F G H I J K

L M N O P Q R S T U V

W X Y Z 1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m

n o p q r s t u v w x y z

• Alphabet executed similar to that on preceding page, but with serifs. Mass and legibility are the keynotes of these formations. Made with Round Nib No. 3.

## Variations of Standard Gothic for Contrast

• We call these "Mutt and Jeff." The upper is used for weight, the lower for grace and large light areas of lettering. The only trick to "Mutt" is that letters are alternately extra wide and extra thin. You could do the same starting with a thin letter if you like.

A B C D E F G H I  
J K L M N O P Q R  
S T U V W X Y Z &

A B C D E F G H I  
J K L M N O P Q  
R S T U V W X Y Z



## Standard Square-nib Alphabet

• To gain from the character of the pen itself serifs (tips) have been added to these letters. The sharp, clean effect of the square nibs thus gives a distinctive air to the alphabet. The penholder must point **straight at the shoulder** to get true flat terminals at top and bottom of strokes.

A B C D E F G H I J  
K L M N O P Q R  
S T U V W X Y Z &  
a b c d e f g h i j k l m  
n o p q r s t u v w x y z  
1 2 3 4 5 6 7 8 9 0 \$

Roman  
Alphabet  
Made with  
Shading-Nib  
Esterbrook  
Lettering Pens

• In general, this alphabet is made with the pen held **straight**, perpendicular to the line of the writing. When you copy this you will quickly discover the few variations — the two slant lines of the A, etc. Follow the same stroke-chart outlined on page 8.

A B C D E F G H I  
J K L M N O P Q R  
S T U V W X Y Z &  
a b c d e f g h i j k l m  
n o p q r s t u v w x y z  
[ 2 3 4 5 6 7 8 9 0 \$



A B C D E F G H I J  
K L M N O P Q R S T

U V W X Y Z a b c d e f  
g h i j k l m n o p q r s t u v w

x y z & \$ % round nib Drawlets  
write like a pencil!

• An alphabet closely  
patterned to full letter  
formation in penman-  
ship. Made with Round  
Nib No. 1.

## Roman with Serif

- This alphabet reflects the variations in line inherent in the pen itself.

In this style the position of the hand is unchanged practically throughout — natural slant position. Exceptions are the vertical strokes of the N and \$.

A B C D E F G H I  
J K L M N O P Q R  
S T U V W X Y Z &  
a b c d e f g h i j k l m  
n o p q r s t u v w x y z  
1 2 3 4 5 6 7 8 9 0 \$



## Old English

• This dignified style, so appropriate to convey a sense of antiquity or richness, is easily and quickly lettered with Esterbrook Lettering Pens with shading nibs, especially Nos. 18 and 19. The hand must be held in the slant position all the time.

A B C D E F G H I  
J K L M N O P Q R  
S T U V W X Y Z &  
a b c d e f g h i j k l m  
n o p q r s t u v w x y z  
1 2 3 4 5 6 7 8 9 0 \$

• This alphabet is closely allied to Old English. See page 17, Liberties in the letter formation give it individuality. Made with No. 18 nib.

A B C D E F G H I J  
K L M N O P Q R S T  
U V W X Y Z & ! \$ ~~~~~  
a b c d e f g h i j k l m n o p q  
r s t u v w x y z ? ~~~~~



A B C D E F G H I J K L M N  
 O P Q R S T U V W X Y Z A  
 1 2 3 4 5 6 7 8 9 0 \$ ¢ ? ! ! . &  
 a b c d e f g h i j k l m n o  
 p q r s t u v w x y z =

• An alphabet with dignity, not simplified and not too strong. Patterned on a Roman with less width of the letters. Made with Drawlet No. 13.



• An engraver's script alphabet shown as white on black. Individuality of letters makes it splendid for use with formal announcements. Best executed with No. 17

A B C D E F G H I J K L  
M N O P Q R S T U V W  
X Y Z 1 2 3 4 5 6 7 8 9 0  
*abcdefghijklmnopqrstuvwxyz  
wxyz*



A B C D E F G H I J K L  
M N O P Q R S T  
U V W X Y Z S

A B C D E F G H I J  
K L M N O P Q R S T  
U V W X T A

• Heavy massive decorative initial letters with variety in fill in. Made with any round nib, depending on weight of letter required.

A B C D E F G H I J K L  
 M N O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n o p q r s t  
 u v w x y z 1 2 3 4 5 6 7 8 9 0 \$ %

Shaded Alphabet drawn with Esterbrook Lettering Pen No. 12



# Ludlow Mandate

• An approximation of bold handwriting.™ For best results use pens 3 or 8.

A B C D E F G H I J

K L M N O P Q R S T

U V W X Y Z & \$ ? -

a b c d e f g h i j k l m n

o p q r s t u v w x y z 1 2

3 4 5 6 7 8 9 0 . , - ' " : ; ! ( ) [ ]

Ludlow  
Tempo  
Bold  
Condensed

• A clean, modern  
Gothic for square nibs  
Nos. 6 to 10 inclusive.

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z &

\$ ? — a b c d e f g h i j k l m n

o p q r s t u v w x y z 1 2 3

4 5 6 7 8 9 0 . , - ' : ; ! ( ) [ ]



Ludlow  
Umbra

• A difficult style — not for beginners. If you try this one use pens 13 or 14.

A B C D E F G H

I J K L M N O P

Q R S T U V W X

Y Z & \$ 1 2 3 4 5 6

7 8 9 0 . , - ' ' ' ' ! ? -

**Futura  
Medium  
Italic**

• Clean and legible  
when lettered with  
either 2 or 7.

A B C D E F G H I J K

L M N O P Q R S T U

V W X Y Z & \$ ? a b

c d e f g h i j k l m n o p

q r s t u v w x y z 1 2 3

4 5 6 7 8 9 0 . , - ' ' : ; !



Franklin  
Gothic

- Strength and quality.  
Ideal single stroke letters for 15 and 16.

**A B C D E F G H I J K**

**L M N O P Q R S T U**

**V W X Y Z & \$ ? a b c**

**d e f g h i j k l m n o p**

**q r s t u v w x y z 1 2 3**

**4 5 6 7 8 9 0 . , - ' : ; !**

Ludlow  
Karnak  
Light

• One of the best. You'll use it often. For round serifs use pen No. 1; for square, pen No. 6.

A B C D E F G H I J K

L M N O P Q R S T U

V W X Y Z & \$ ? — !

a b c d e f g h i j k l m n o

p q r s t u v w x y z 1 2 3

4 5 6 7 8 9 0 . , - “ ’ : ; ( ) [ ]



A B C D E F G H

I J K L M N O P

Q R S T U V W

X Y Z & \$ 1 2 3

4 5 6 7 8 9 0

. , : ; - ' ! ?

# Broadway Engraved

• An effective but trying alphabet. Shading nib No. 13 and round nib No. 1.

**Futura  
Display**

• Strikingly modern  
and an ideal exercise  
for Nos. 15 and 16.

**A B C D E F G H I J K L**  
**M N O P Q R S T U V**  
**W X Y Z & \$ ? a b c d**  
**e f g h i j k l m n o p**  
**q r s t u v w x y z 1 2**  
**3 4 5 6 7 8 9 0 . , - : ; ' !**



## Prisma

- A multiple-stroke letter. Affords relief from solid blacks. Pens 1 and 6 are most suitable.

A B C D E F G H I

J K L M N O P

Q R S T U V W

X Y Z & \$ 1 2 3 4

5 6 7 8 9 0 . , ' = ! ?

**Beton  
Open**

• Pen No. 12 is best  
suited to match this all-  
cap open alphabet.

A B C D E F G H

I J K L M N O P

Q R S T U V W

X Y Z & \$ 1 2 3 4

5 6 7 8 9 0 . , : ; - ! ?



1 2 3 4 5  
6 7 8 9  
0 \$ . ,

## Advertising Figures

• Follow for style and proportion only. Two strokes may be needed to acquire desired thickness.

## Neuland

- A powerful poster style. A two-stroke letter using No. 14

A B C D E F G H I J

K L M N O P Q R

S T U V W X Y Z

& \$ 1 2 3 4 5 6 7 8

9 0 ♦ , ✧ ' / + ★ ( ) !



Gillies  
Gothic  
Light

• A style with dignity and grace. Most effective when used for contrast with heavy blacks such as Karnak Black on opposite page. Use Nos. 1 or 6.

A B C D E F G H I J K

L M N O P Q R S T U

V W X Y Z & \$ a b c d e f g h i

j k l m n o p q r s t u v w x y z 1 2

3 4 5 6 7 8 9 0 . , - ' ; : ! ( )

**Ludlow  
Karnak  
Black**

• Forceful and distinctive when used with restraint. Pens 15 and 16 will give most satisfactory results.

**A B C D E F G H I J**

**K L M N O P Q R S**

**T U V W X Y Z & \$ ? -**

**a b c d e f g h i j k l m n**

**o p q r s t u v w x y z 1 2**

**3 4 5 6 7 8 9 0 . , - " ' : ; ! ( ) [ ]**



Ludlow  
Tempo  
Light

• Neatness and simplicity. An easy, single stroke letter that you will use constantly. Use any square or round nib.

A B C D E F G H I J K

L M N O P Q R S T U

V W X Y Z & \$ ? - - !

a b c d e f g h i j k l m n o

p q r s t u v w x y z 1 2 3

4 5 6 7 8 9 0 . , ' ' : ; ( ) [ ]

## SUGGESTIONS FOR TEACHERS

● The illustrations on this page are strictly elementary. Their purpose is merely to suggest the wide range of uses to which Esterbrook Lettering Pens can be put in school work. Many other plans and schemes will undoubtedly present themselves to teachers in other departments as well as to teachers of drawing. Music for class singing can be placed on paper with great facility, and in a manner that makes it legible to classes in large auditoriums. The size of pen chosen is the only limit to the size scale that can be written.

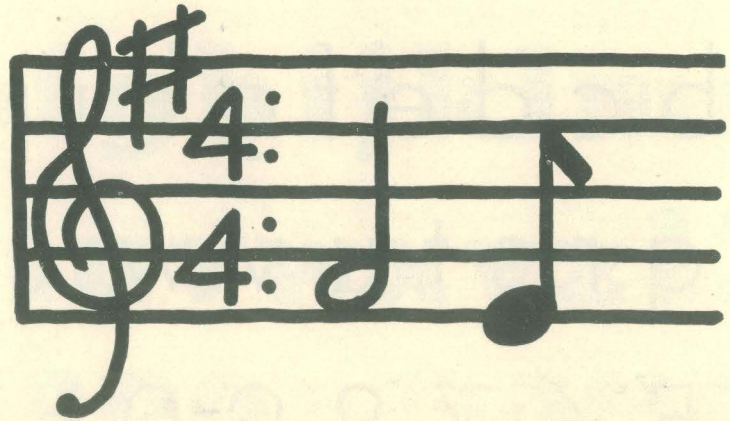
The large ink capacity will be especially appreciated in work of this nature.

● Primary teachers also use Esterbrook Lettering Pens for lettering "Flash cards," for reading, spelling, and arithmetic, etc. Any size card desired can be lettered readily if the right size pen is used.

The round nib pens are especially adapted for this work, as they can be used like a pencil—moving in any direction without blotting. They will either print or write the script and are excellent for bold line work.

my

$$4 + 5 = 9$$

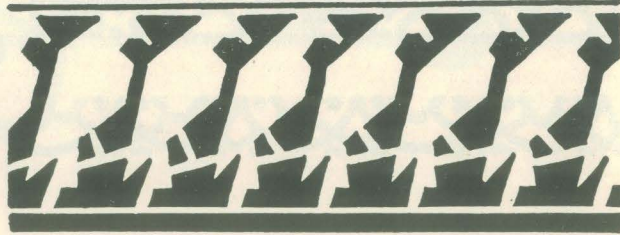
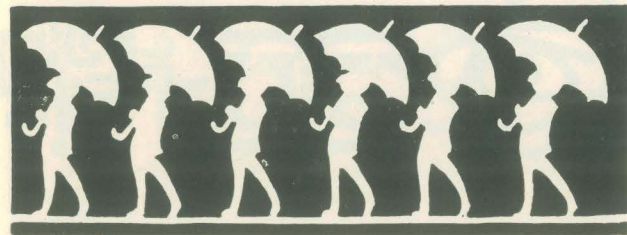
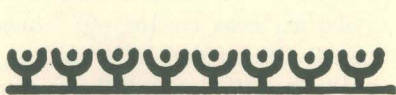
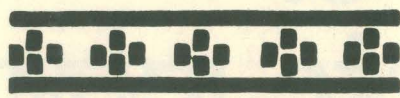
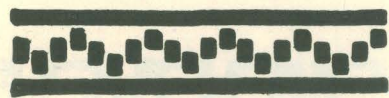
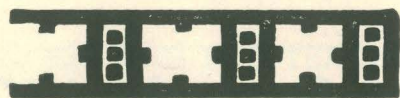




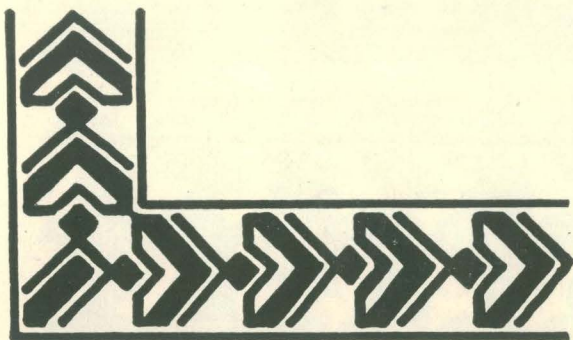
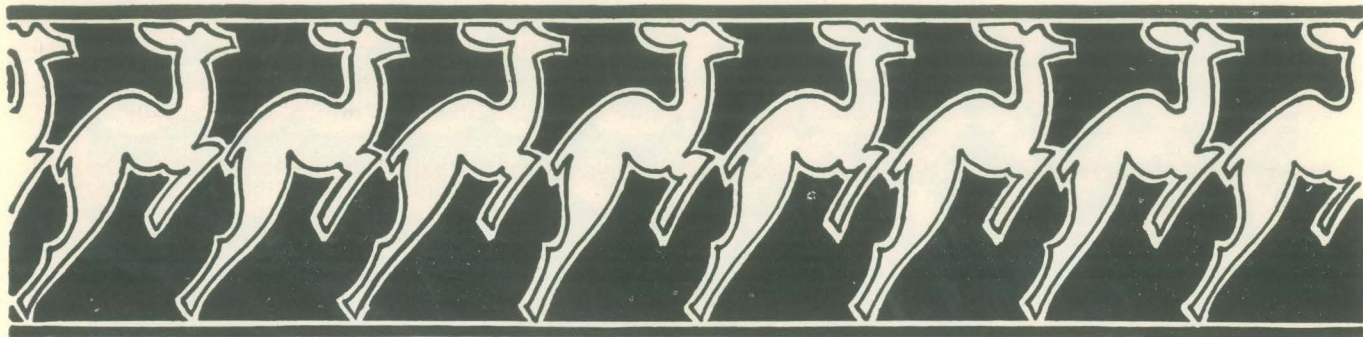
# Borders & Ornaments

• There is practically no end to the variety of borders that can be made with Esterbrook Lettering Pens. It is only a matter of selecting new combinations of dots, lines, circles, etc. These few examples are merely illustrative of what can be done. New possibilities will present themselves to you constantly.







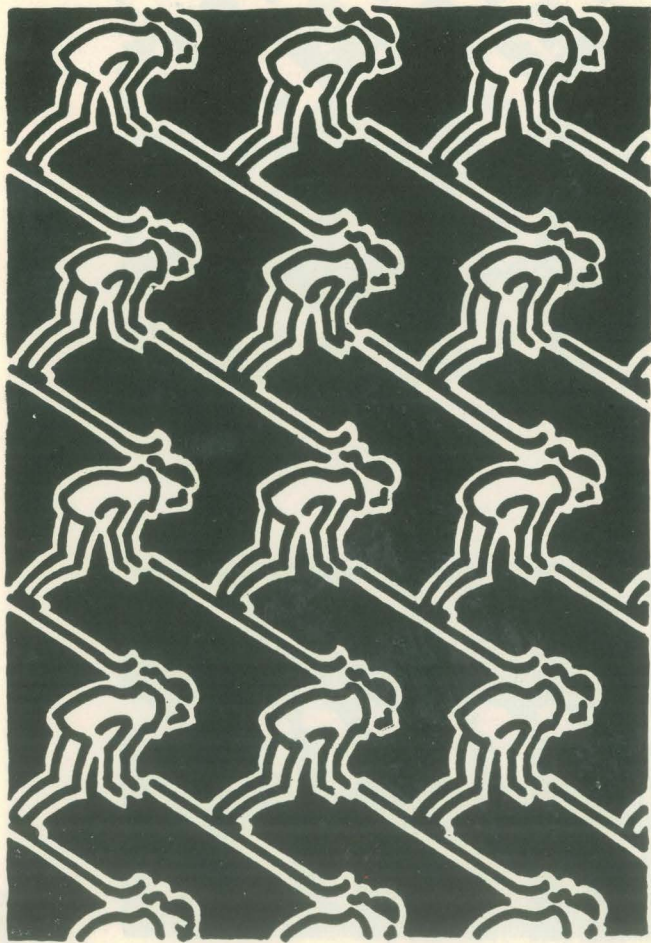


# ALL-OVER PATTERNS

● The patterns on pages 43 and 44 are combinations of lines and spots and were drawn with Esterbrook Lettering Pen No. 1. Ideas may be found in textile designs and wallpaper patterns. With tracing paper, copy a pleasing arrangement of units for repetition. Try different spacing plans both horizontally and diagonally. Maintain a good area of black in each pattern and show a gray value in some. A repeat pattern, such as those on page 44, makes an ideal book jacket. These designs may be painted in water color tints as an additional problem.







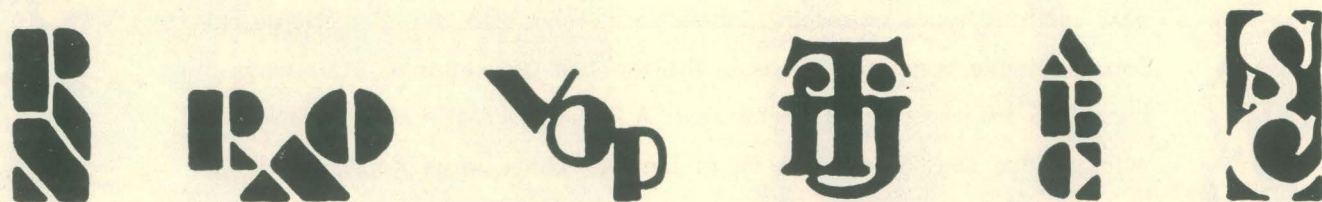


# MONOGRAMS

● There is a wide variety of uses for good monograms, including stationery, desk sets and types of jewelry, labels on merchandise, etc. For private stationery, simple combinations as in the top line are suitable. Four ways of using G S are presented in the top row. A Roman capital H may be combined with various smaller capitals as in Line 4. Other large capitals may be planned similarly. Reversing the values gives a new pattern. No. 1 Round Nib was used.

● **Exercise**—Secure books showing modern type alphabets. Collect trade marks from magazines and unusual styles of lettering. Trace several large Roman capitals from the book in ink, beginning with H. Place various smaller capitals inside the H, using only those that make a pleasing design. Other monograms may be based on unique styles of modern alphabets.

# MONOGRAMS





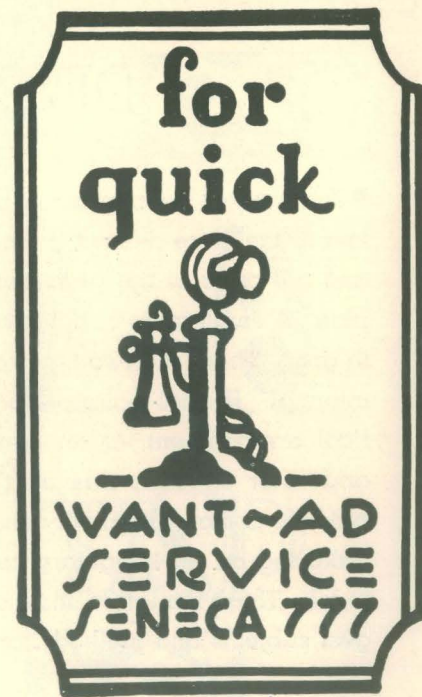
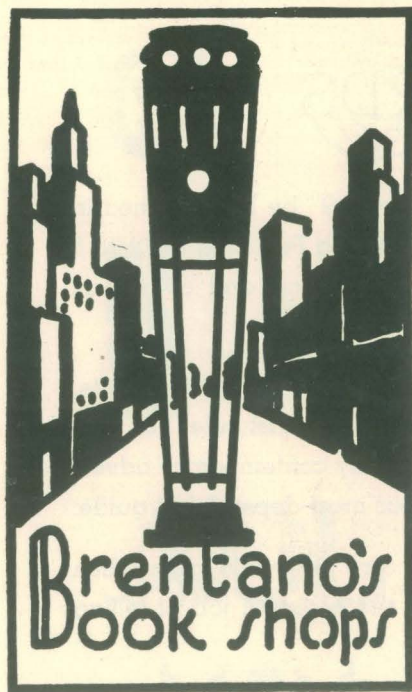
# DESIGNS FOR SHOW CARDS

● The greater the number of parts to be drawn in a layout the more difficult balance becomes. The size and the color of the parts determine the balancing plan. A small mass of black balances twice its area in gray. There are two types of balance: formal and informal. Formal balance consists of a bi-symmetrical arrangement, or an equal division of masses and color on each side of a center line. Informal balance is more frequently used. Here the parts are balanced on an imaginary center line to right and to left. These miniature show cards and posters suggest subjects and methods for original work. A full

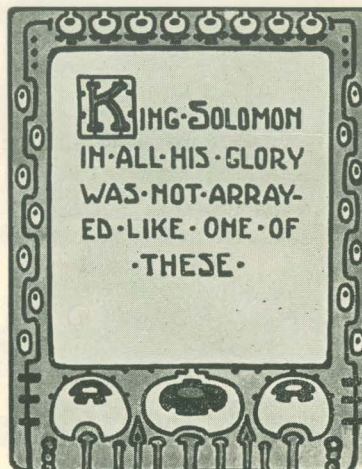
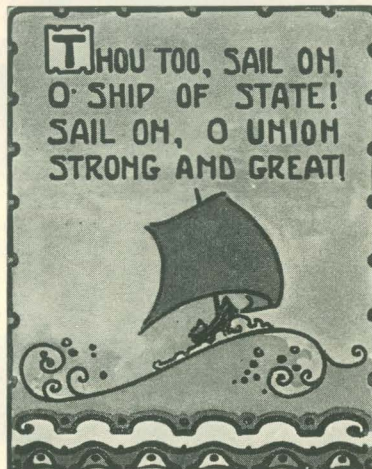
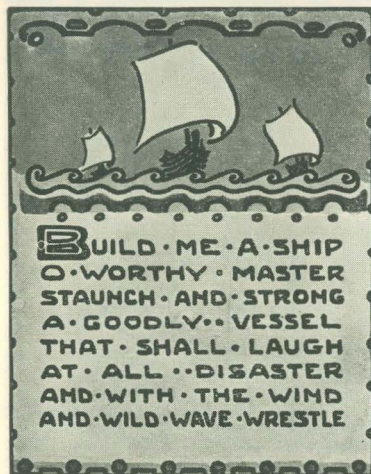
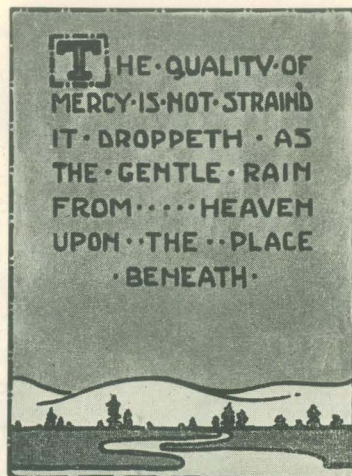
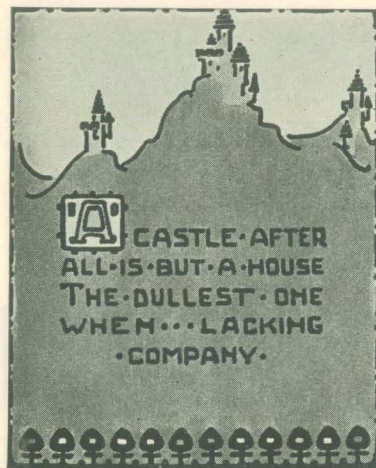
size design should be at least 9" by 12", planned in pencil first. Esterbrook Lettering Pen Nibs No. 1 to 5 provide variety in size of lettering and a uniform width of line.

● Card layout and design is largely a matter of taste. There are few, if any, hard and fast rules for harmony and effectiveness. Study contemporary advertising art—this will be your most dependable guide.

● Variety and originality are desirable only when you subordinate them to the essential job of telling a clear, quick story.







## Six Attractive Cards

• On this page are  
samples submitted by  
Miss Marquardt, Super-  
visor of Art, Newark,  
N. J.



## Mottoes and Posters

• The mottoes were lettered by Akron students and the posters by students in the Alexander Hamilton High School, New York.

**LET US HAVE FAITH  
THAT RIGHT MAKES  
MIGHT AND IN THAT  
FACT LET US TO THE  
END DARE TO DO OUR  
DUTY AS WE UNDER-  
STAND IT. - LINCOLN.**



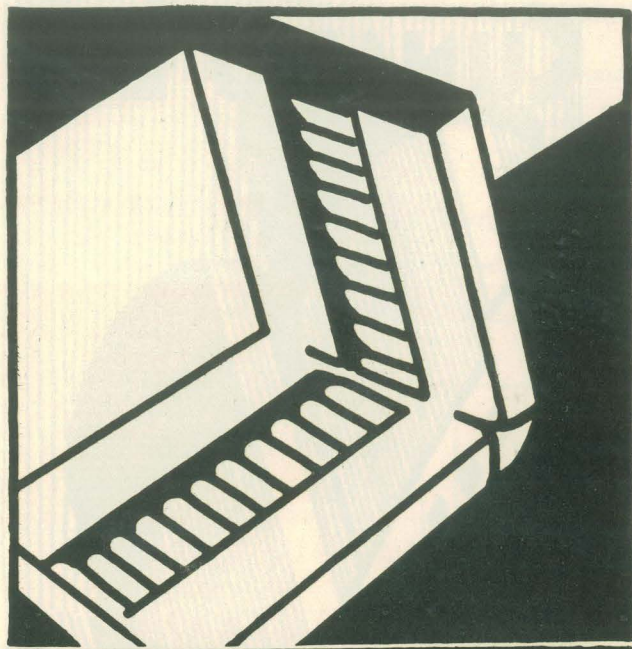
You are trying so hard to accomplish a certain thing that you thwart your own purpose. When you put too much thought and effort to the determination you have to master the thing in hand your brain is working on the enforcement of your mental decision, not on the subject to be mastered. You tighten up; your muscles are not responsible; you work under too great a strain, over-anxious to accomplish by force of mental energy that which the untrained muscles refuse to perform on the eye to visually comprehend.



**OUR BUSINESS IS TO  
DO OUR WORK WELL  
IN THE PRESENT PLACE  
WHATEVER THAT MAY  
BE - LYMAN ABBOTT**





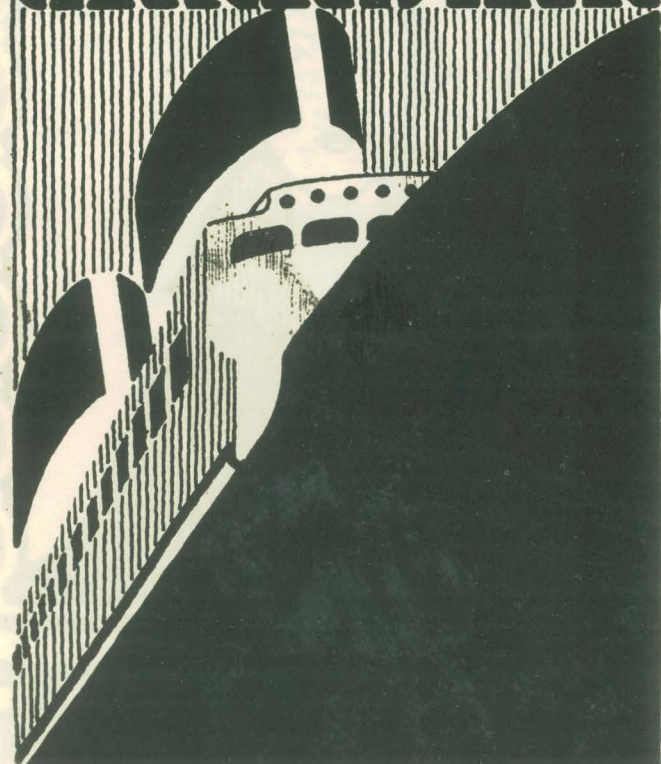


**Raleigh**



**Lever Shop**  
**666 PARK AVENUE**

CANADIAN



PACIFIC

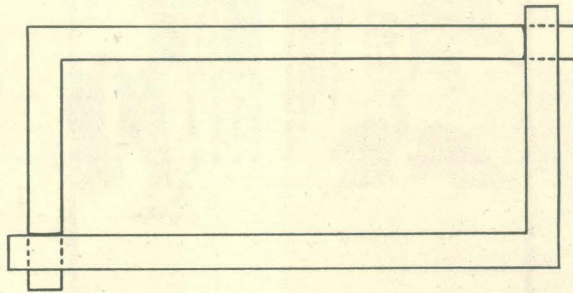
CUNARD LINE



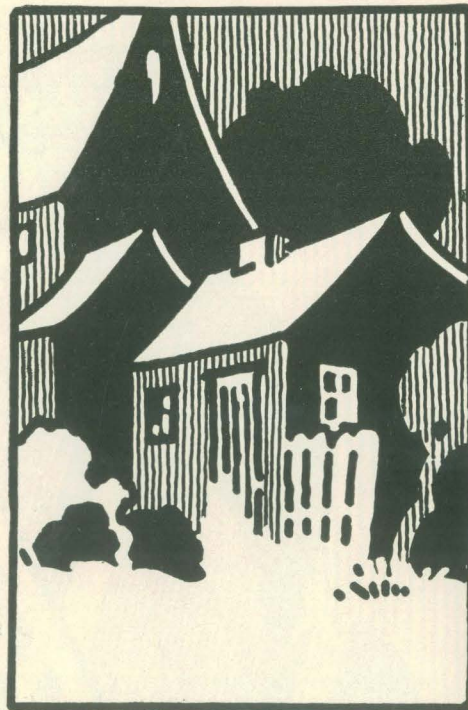
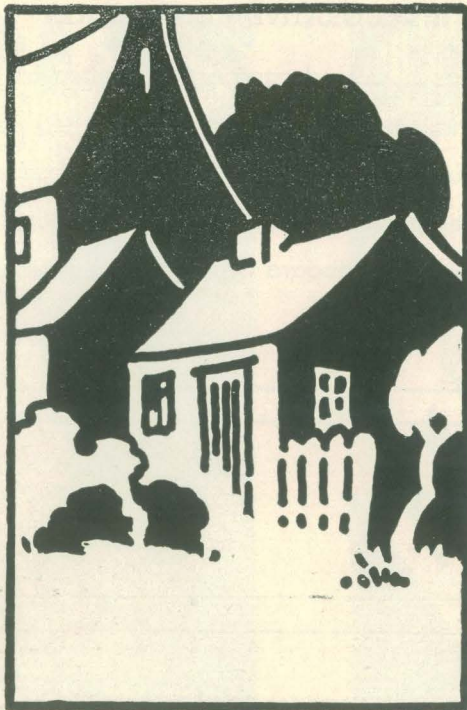
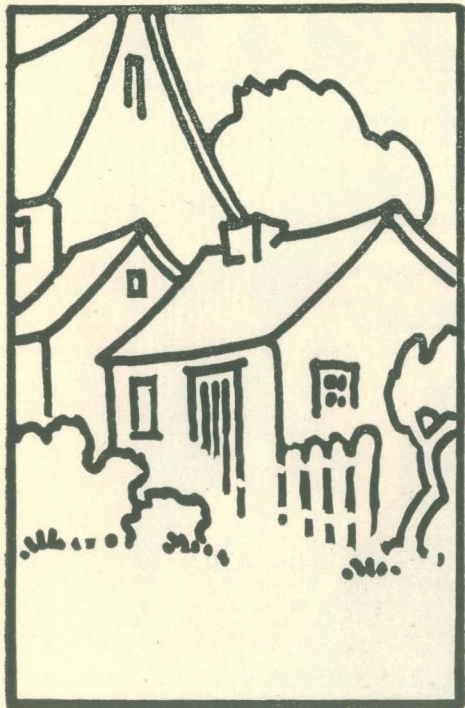


## A DECORATIVE COMPOSITION

● Various value studies of a landscape are presented on the opposite page. From reference material select a simple landscape. Reduce this to its simplest form leaving out all unnecessary details. A tracing from a good photograph is also a method. Keep pictures same size as in the plate. Prepare finders by making from stiff paper or cardboard two right angles about three-quarters of an inch in width. See diagram.



Move these finders over the tracings until a good composition is secured in a vertical panel. Trace over this panel with a No. 1 Round Nib. Try several different arrangements and transfer the best to final paper. Repeat this panel in the next two pictures, filling in the black and gray values as indicated in the plate. Repeating the same subject, plan various shaped panels, large and small, alternating the values in each.



Outline



Solids



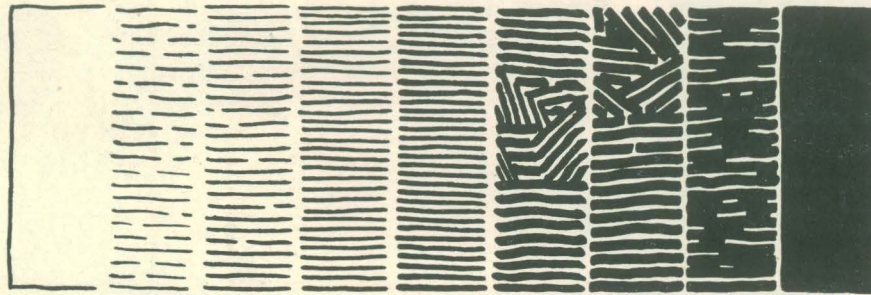
Shading



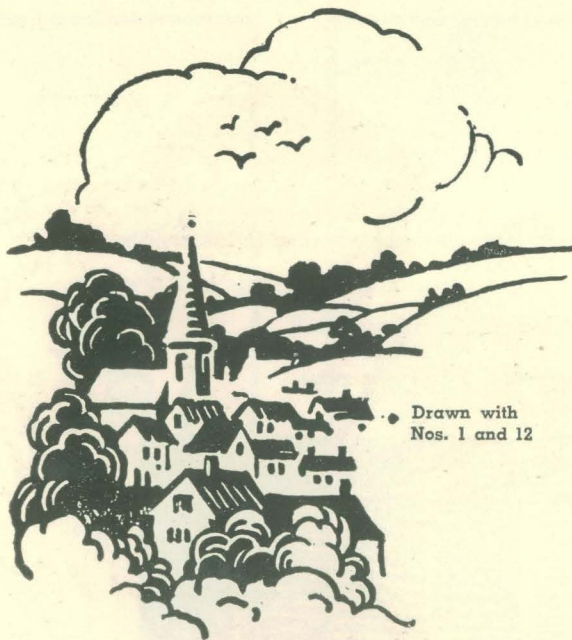
## BROAD LINE DRAWING

- The Esterbrook Lettering Pen is becoming increasingly popular in the creation of broad line drawing. We reproduce a few examples of this type of drawing. Simple subjects are rendered with unbelievable ease and skill.

### THE STROKE POSSIBILITIES OF ONE PEN



Samples of  
Silhouette  
Drawing



Drawn with  
Nos. 1 and 12

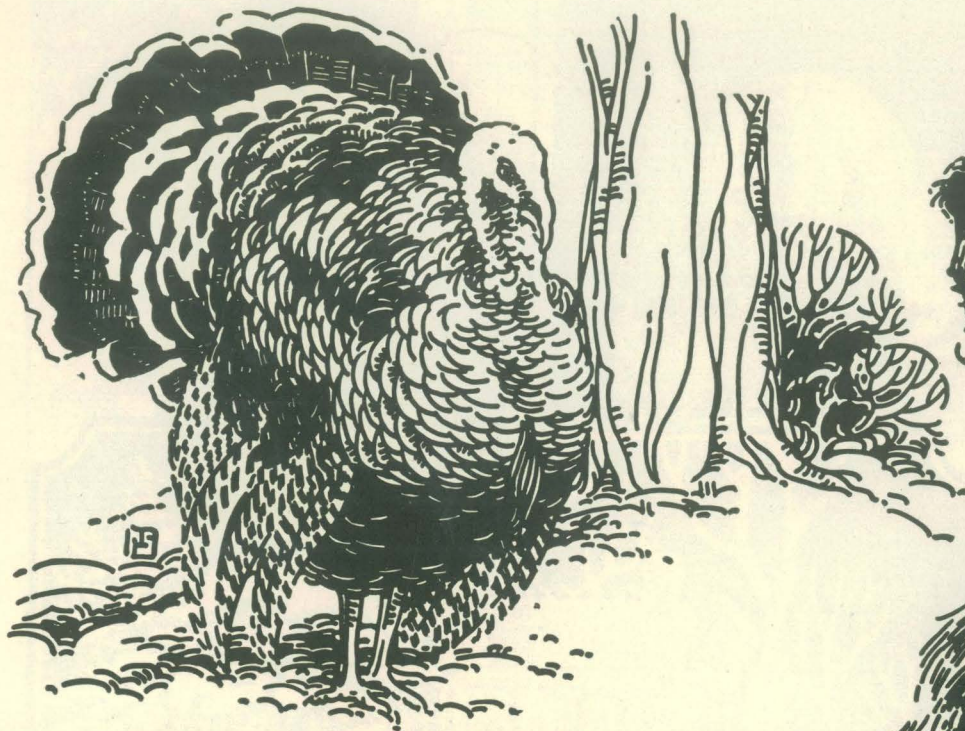


Drawn with  
No. 2



Drawn with  
Nos. 1 and 17





Drawn with Nos. 1 and 11



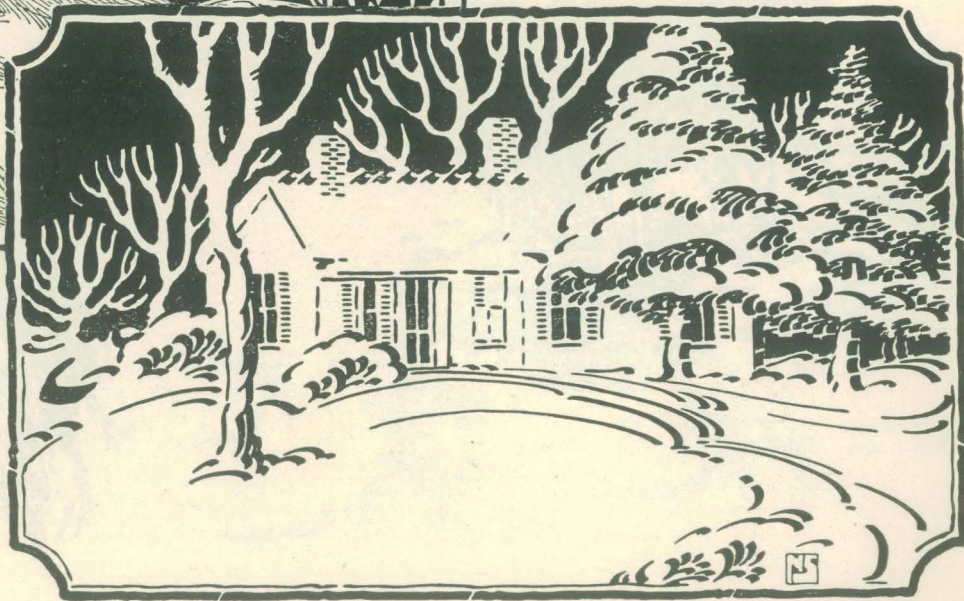
Drawn with No. 1





Drawn with Nos. 1 and 11

Drawn with No. 12







Drawn with No. 11

Drawn with No. 17

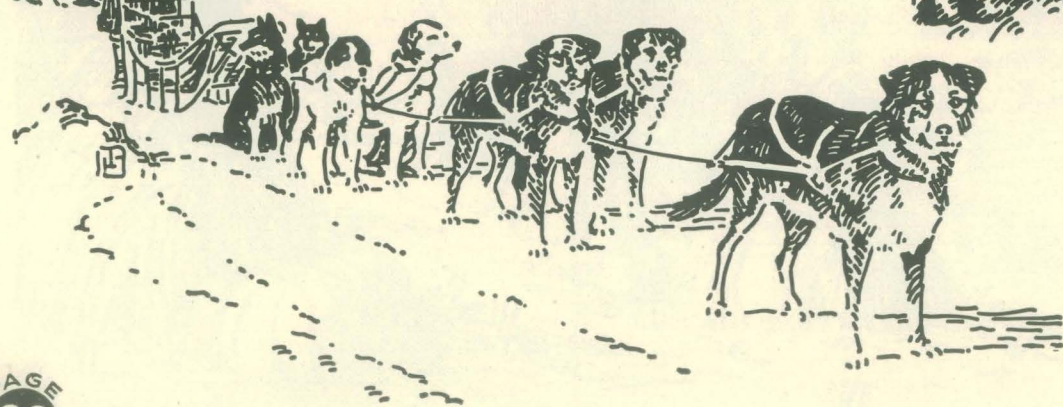




Drawn with No. 6



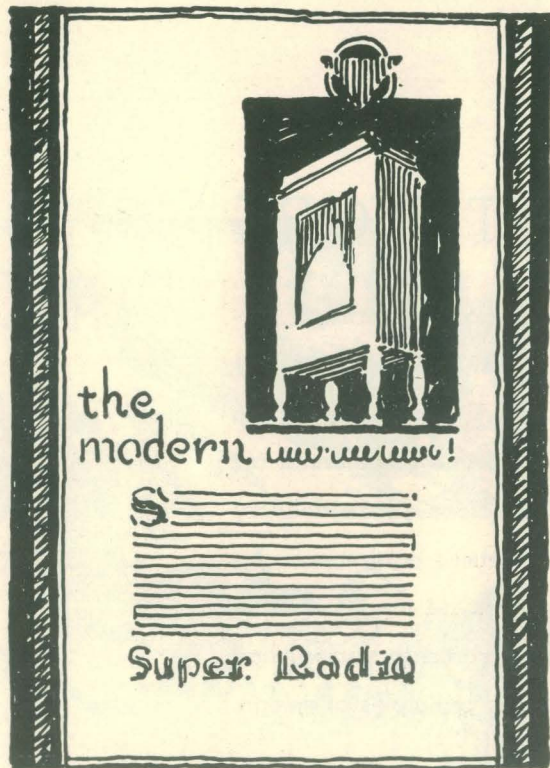
Drawn with No. 1





# ADVERTISING LAYOUT WORK

● The opposite page demonstrates two ways of planning an advertising layout. We have simply touched on this broad subject to show how units may be balanced to assure harmony. The desirability of Esterbrook Lettering Pens in preliminary layout work is widely recognized by all fine commercial art studios and agency art departments. Their speed and clean stroke delivery make them an indispensable part of the commercial artist's equipment. An interesting comparison of the layouts as shown here can be made with the advertising pages in current magazines. In present day advertising, you will find almost countless pleasing adaptations of these two basic principles of design.



AN EXAMPLE OF INFORMAL BALANCE  
THE ELEMENTS ARE UNEVENLY PLACED  
EACH SIDE OF A CENTER LINE



FORMAL BALANCE, THE ELEMENTS  
ARE PLACED SIMILARLY, ON EACH  
SIDE OF A CENTER LINE



# 3

## LESSON PLANS

1. Use and Care of Lettering Pens
2. Pen Lettering
3. Border Design in Line

## THE USE AND CARE OF THE LETTERING PEN

**"AIM"**—To acquire and develop a knowledge and skill in the use of an Esterbrook Lettering pen.

**"MATERIAL"**—Teacher:—chalk—(plate No. 1, page No. 71).

Student:—drawing paper size 12x18—Esterbrook lettering pens—rules, pencils, erasers, ink.

**"PRESENTATION"**—Lettering Pens are offered in a variety of styles and sizes.

(a) Styles: Round Nibs—provides constant width of stroke with round terminal.

Square Nibs—provides constant width of stroke with square terminal.

Shading Nibs—provides thick or thin stroke as desired.

(b) Sizes (see page 75).

The Esterbrook lettering pen should be held in the same manner as a writing pen with the nib resting firmly on the paper and the little finger and wrist also touching the paper.

To fill pen with ink—dip into ink up to number on reservoir, then drain off excess ink by touching underside of pen to container.

Ink flows best when all lines are drawn **downward** or from **left to right** with a full slow movement in conventional penmanship arm movements. Very small lettering may be done with a finger and wrist movement.

To clean the pen after using—wipe inside the reservoir with a cloth or blotter. Keep pens clean for best results.



## "APPLICATION"

Using size 12x18 drawing paper vertically, lay out 10 pairs of guide lines each  $1\frac{1}{4}$ " apart with  $\frac{1}{4}$ " between pairs. Each pair 11" wide centered on paper with 1" margin all around as per plate No. 1.

Nine single strokes are used in formation of the modern Gothic alphabet. The practice of these fundamental strokes will aid the student to eventually construct them with ease when lettering.

Practice strokes as shown on plate No. 1 (vertical, horizontal, curves, circles) with Esterbrook lettering pen and ink.

### Stroke:

1. Vertical Stroke—with nib of pen flat on paper—draw pen downward, make terminals rounded touching top and base guide lines—space between equal to width of stroke.
2. Horizontal Stroke—draw pen from left to right—strokes same length and spacing as vertical stroke.
3. Slant Stroke—left to right.
4. Slant Stroke—right to left.
5. Half Circle—top—draw pen from left to right.
6. Half Circle—bottom—draw pen from left to right.
7. Half Circle—left—draw pen downward.
8. Half Circle—right—draw pen downward.
9. S figure—draw pen downward.

## "PEN LETTERING"

**"AIM"**—To acquire and develop a knowledge of the alphabet and its construction, variations and proportions and skill in use of Esterbrook lettering pens.

**"ASSUMED KNOWLEDGE"**—Ability to use Esterbrook lettering pens in scribing line (vertical, horizontal, curves and circles).

**"MATERIAL"**—Teacher—chalk—plate No. 2 (page 71) and samples of single stroke alphabets as in Esterbrook's "ALPHABETS and LETTERING."  
Student—9x12 cross-section 1/5" paper, Esterbrook lettering pens, pencils, erasers, ink.

### "PRESENTATION"

#### (1) History of lettering

Origin:—**Egyptians** recorded major events with symbols chiseled on stone. Used picture forms to represent idea (i. e., fish, water, birds, etc.). Priests simplified symbols and so developed hieroglyphics. **Phoenicians** traded with Egyptians—adopted and further simplified symbols—developed alphabet. **Greeks** (art lovers) adopted and beautified alphabet—reversed reading from right to left, to left to right.

**Romans** further developed and perfected alphabet to most beautiful style.

#### (2) Proportion

On the basis that each letter is five units high the following proportions determine relative widths:

- (a) Most letters ..... 3 units wide.
- (b) A-K-V-X-Y—C-D-G ..... 4 units wide.
- (c) O-Q-M ..... 5 units wide.
- (d) W ..... 6 units wide.

#### (3) Parts of letter

- (a) Stem—vertical up and down stroke.
- (b) Lobe—round stroke of letter.
- (c) Swash—curve tail stroke as in R or Q.
- (d) Serif—pointed overhang at end of stroke.



(4) **Direction of stroke** (see page 8)

- (a) Capitals.
- (b) Lower case—small, half size; name comes from printing trade, the small letter being kept in lower case of boxes.
- (c) Italics—slanted letters.
- (d) Condensed—letters narrower than usual.
- (e) Expanded—letters wider than usual.
- (f) Spaced out—more white space between letters.

(5) **Letter Spacing**

Do not use a ruler—spacing is not a problem of measurement. The apparent areas between letters should be equalized.

Adjoining letters with adjacent.

(N D) **Parallel lines** are separated slightly more because of irregular spaces between other letters.

(ND)

(W A)

(WA)

(O C) **Curves** are brought closer together because of large space between letters at top and bottom.

(OC)

(L O) **Curve and Open-side** are brought closer together because of large space in open-side letter.

(LO)

**"APPLICATION"**

Using 9x12 cross-section 1/5" manila. Letter as per plate No. 2 (page 71)—(allow 1" on all sides). Base proportion of letters on fifths as per cross-section paper and subhead No. 2.

Top row—to contain parallel line letters.

Second row—to contain oblique line letters.

Third row—to contain curve line letters.

Lay out each letter in pencil and finish with Esterbrook lettering pen and ink.

**"CLASS DISCUSSION"**—On examples of finished plate No. 2.

## BORDER DESIGN IN LINE

**"AIM"**—To acquire and develop a knowledge of design; to create a border in line construction; skill and facility with Esterbrook lettering pens.

**"ASSUMED KNOWLEDGE"**—Ability to use Esterbrook lettering pens, in drawing and combining lines, curves, circles.

**"MATERIAL"**—Teacher—chalk, plate No. 3, No. 4, No. 5.

Student—pencil, eraser, rules, Esterbrook lettering pens, ink, manila paper 9x12.

### **"PRESENTATION"**

(1) Use of border

- (a) to frame in or terminate a design or composition.
- (b) to decorate a composition.

(2) Principles of design

(a) Balance—equal division of elements.

(1) Bisymmetric—equal division both sides of a center.

(2) Occult—unequal divisions of elements but a balance of attractions.

(b) Dominance and subordination—one element dominant by size or shape to make contrast.



(c) Rhythm—arrangement of line or shapes which leads eye from one element to another.

(1) Transition—leading eye from one element to another without sharp angles or abrupt turns.

(d) Repetition and variety—one element—motif repeated to create unity.

Variation in other elements overcomes monotony.

## **"APPLICATION"**

- (1) Using 9x12 manila paper as per plate No. 3, measure in 1" from edges and draw margin line. Lay out guide lines for title  $\frac{1}{2}$ " high, for border designs 2" high. Lay out in pencil and finish with Esterbrook lettering pen and ink, a series of borders using dots; broken lines; parallel lines; curves or circles. Apply the principles of balance, dominance, rhythm, transition, repetition and variety.
- (2) Using 9x12 manila paper as per plate No. 4, measure in 1" from edges and draw guide lines  $\frac{1}{2}$ " apart for border design. Within border frame lay out guide lines for motto to be done in lower-case letters. Lettering and border to be done in pencil and finished in ink with Esterbrook lettering pen.
- (3) Using 9x12 manila paper as per plate No. 5, lay out entire sheet in 2" squares. Make an all-over pattern in pencil using capital letters as elements. Finish in ink with Esterbrook lettering pens.

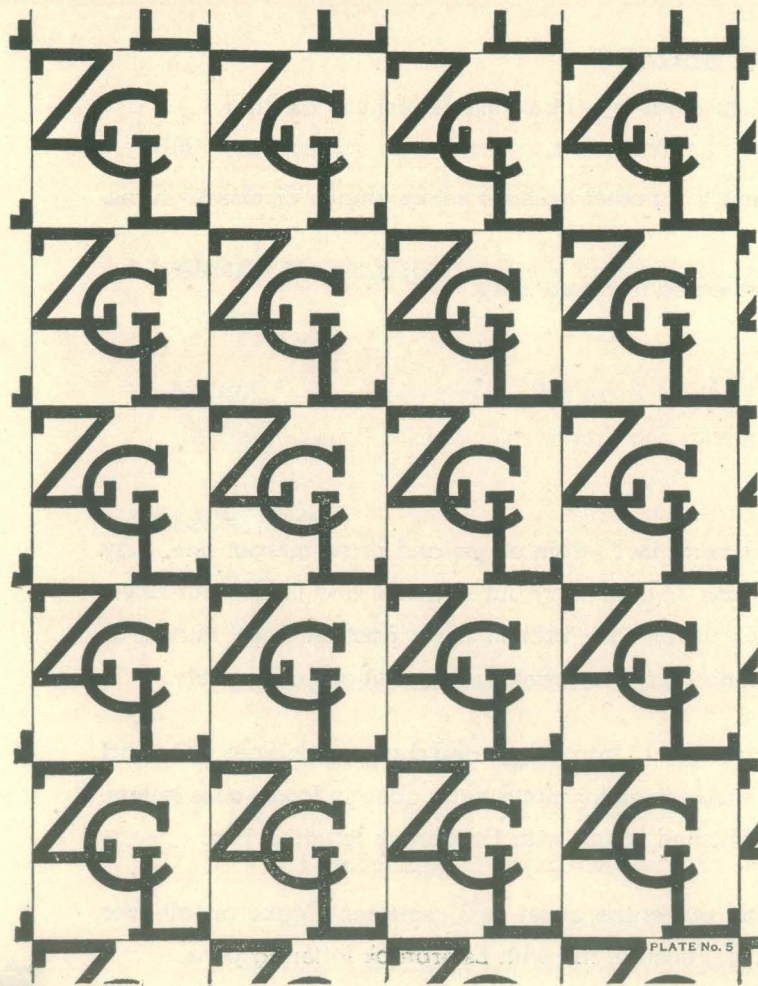


PLATE No. 5

## BORDER DESIGNS

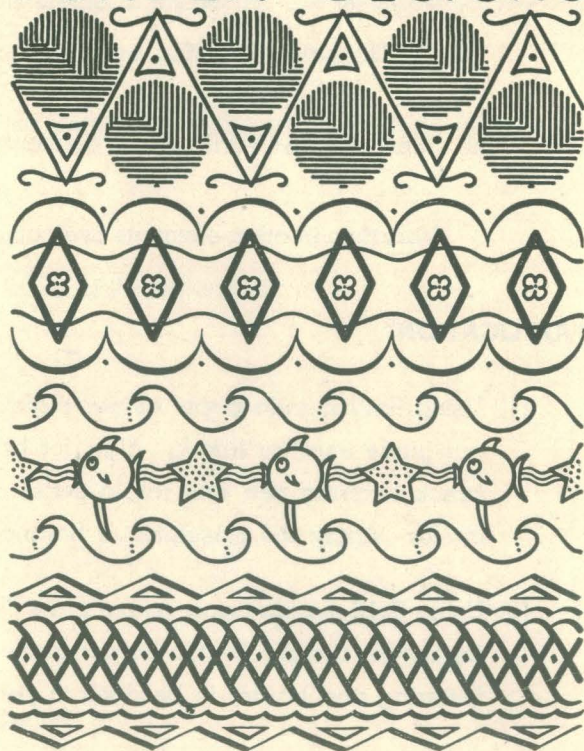


PLATE No. 6



I L T E F H N M

V A W K X Z J

G O D U P R B

LOWER CASE

i j l f t r n h m u o c e g

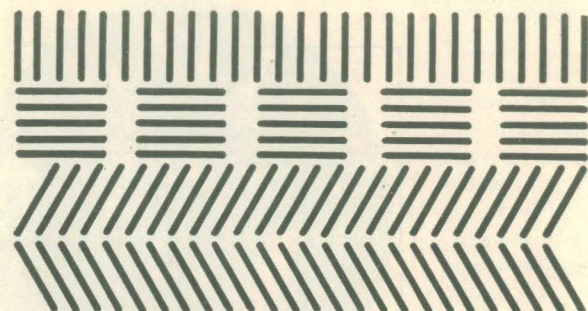
a s b d p q v y w x k z

1 2 3 4 5 6 7 8 9 0

EXTENDED

COMPRESSED COMPRESSED

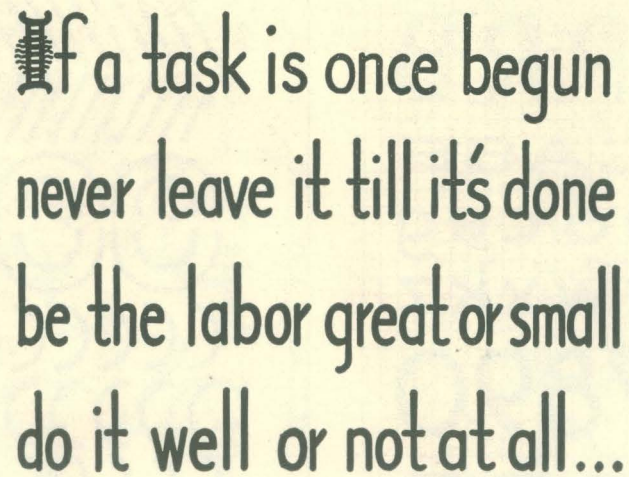
PLATE No. 2



NAME OF SCHOOL

NAME OF PUPIL

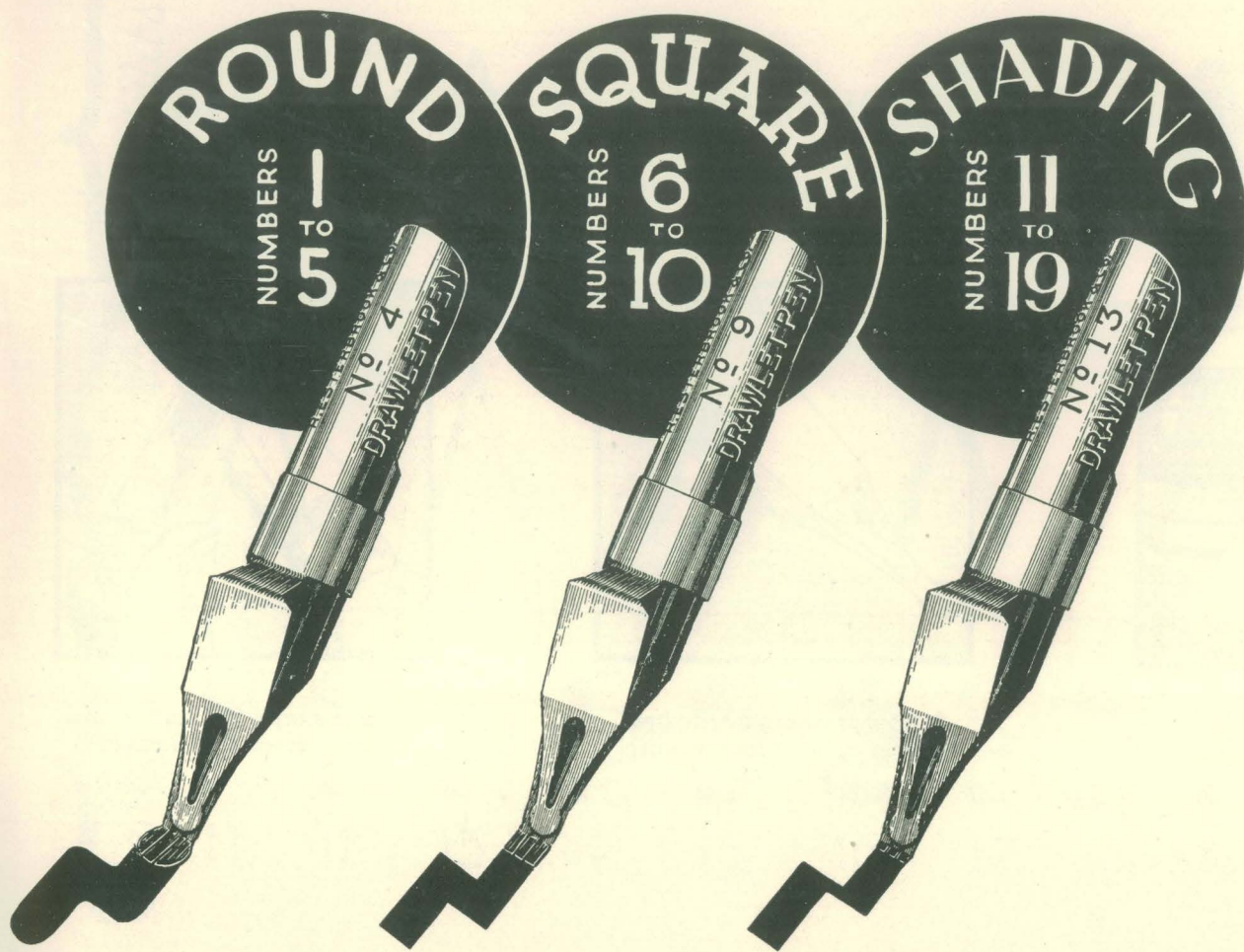
PLATE No. 1



If a task is once begun  
never leave it till it's done  
be the labor great or small  
do it well or not at all...

PLATE No. 4





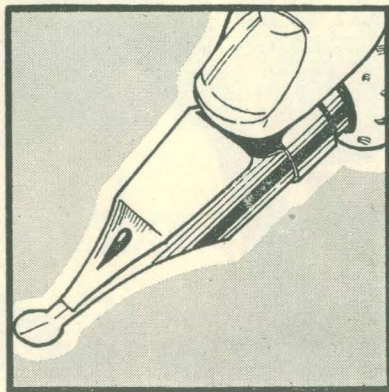
## The Pens

• These are enlarged pictures of a typical Esterbrook Lettering Pen from each of the three groups. Study the shape of the nib (the flat "business end" of the pen) and you will understand why each makes its distinctive type of line. Note especially the large-capacity ink-reservoir, open at the sides for easy cleaning.

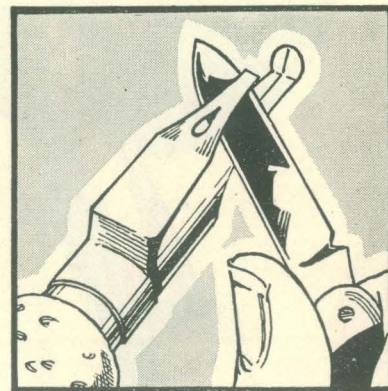
## THE ADJUSTABLE RESERVOIR MAKES CLEANING AND REGULATING EASY AND SAFE



It goes up, and stays up, for  
use with show card colors.



A firm pressure *at the heel*  
pushes it back into original  
position.



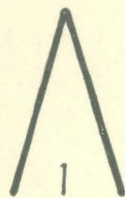
Back it snaps, no matter how  
many times it's cleaned.



## The Strokes

• There are 19 styles and sizes of Esterbrook Lettering Pens, divided into three groups: Round nibs, Square nibs, and Shading nibs. The strokes on this page show the exact size and type of lines made by each.

*Round Nibs*



1



2



3

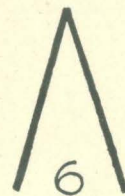


4



5

*Square Nibs*



6



7



8



9



10

*Shading Nibs*



11



12



13



14



15



16



17



18



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METHODS  
ORNAMENTS  
LAYOUTS

5-